



*Woman's Institute
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Scranton, Pa.*

*Arnold and
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REFERENCE BOOK
NOT TO BE REPRINTED

TO THE STUDENT:

Bustles, hoop skirts, and boned bodices come and go, but aprons, like table napkins, seem always necessary.

Many modern-type aprons are exploited and many have much merit, but the home-loving woman likes the clean, fresh apron to put on for the ceremony of dinner getting or for the bit of special sewing. And in between, the apron is a safeguard for many kinds of household work. Therefore, practically all types are considered so that one may choose and make that which pleases her most, and vary the design or idea to suit her own special fancy.

Frequent laundering requires materials of good quality and color. Neatness is synonymous with aprons and as a result necessitates careful workmanship, neat seams, and good finishing.

M. B. P.

APRONS AND CAPS

HOUSE APRONS AND CAPS

STYLES AND MATERIALS

1. Aprons, which are really of three types—house aprons, fancy aprons, and sewing aprons—may truly be called friends of the housewife. Not only do aprons that are appropriate enable the home woman to appear clean and tidy around the house, no matter how much or how little housework she may perform, but they give her a genuine comfort that is difficult to express.

2. The number of styles of aprons that serve to protect the clothes from dust and dirt seems to be unlimited. They vary from small aprons that tie around the waist to aprons that cover the entire dress, even to the sleeves.

Aprons are known by various names, too, but in many instances the names are used simply to distinguish styles of different designers, the aprons being much the same in appearance, except, perhaps, for a little change here and there, more noticeable in the material and trimming than anywhere else.

3. House aprons, to meet the requirements of the housewife, must be serviceable. For this reason, it is always advisable to use such materials as calico, percale, gingham, and chambray in their construction. These are all good, common-sense materials, because they launder easily, appear fresh and clean when laundered, and have that smooth surface so necessary in housework to prevent the collection of dust, dirt, and grime. Their superiority over loosely woven fabrics, which not only are unattractive but collect dirt readily, is so evident that no mistake is ever made in their selection for this purpose.

4. With house aprons, many women like to wear house caps that match. Such caps, in most instances, lend greatly to a woman's appearance, and, at the same time, prove very useful articles. Many are the designs of such house caps, and when properly and tastefully made of material that matches or harmonizes with the apron material, very pleasing are the effects that result.

5. Several styles of practical house aprons and a simple style of sweeping cap, as well as the methods of making them, are here considered. The work in connection with them is simple, and you will get good results if you are guided by the fact that the essentials of house-apron construction are simply neat designs, appropriate materials, and good workmanship. As you will readily agree, a house apron, if of colored fabric, must be sufficiently strong in color to bear frequent laundering; it must not be so firmly woven that the dirt will not come out with the starch in laundering; and the workmanship must be so good that the seams and hems will not roughen out by hard wear or by frequent washing.

Aprons of sheer material are worn in the home, too. But such aprons are properly classed as fancy aprons and sewing aprons and are considered later.

VARIETIES OF HOUSE APRONS AND CAPS

BODICE APRON

6. The bodice apron, Fig. 1, is of particular merit because it so closely resembles the lines of a dress and also gives excellent protection, a feature that is essential in a house apron. A point of interest in the design of this apron is that the position of the waist line, or the length of the bodice, may be varied to make it individually becoming or in accordance with prevalent styles. The manner in which the straps are arranged over the back waist portion prevents any possibility of their slipping off the shoulders.

7. **Material and Pattern Requirements.**—As illustrated, the bodice apron is of cretonne, which makes its effect very decorative and attractive. Such material is desirable for garden aprons and for house aprons intended for only occasional wear, but for an apron that must withstand common usage and frequent launderings,

percale, calico, gingham, and chambray are preferable. For the average figure, provide $2\frac{1}{4}$ yards of material 36 inches wide.

For the development of this apron, you may use a special pattern of similar design, or if you have a bodice pattern with the front portion extended from the under arm to the center back, you may use this portion and apply straight straps at the shoulders to extend across the back and use a full width of material for the front skirt portion of the apron, with a quarter width on each side.

8. Cutting Out the Material.—Fold the material lengthwise through the center; then, if you have a special apron pattern, place the front skirt portion at one end of the material so that its center-front edge is along the fold. Next, place the bodice, or bib portion, of the apron so that its lower edge is next to the front skirt portion and its center front is along the fold. Arrange the remainder of the pattern pieces so that the material may be cut to the best advantage, placing all these sections lengthwise of the fabric.

If you have no pattern for the pocket, strings, and straps, cut the pocket about 7 inches long and 9 inches wide, the strings about $2\frac{1}{2}$ inches long and 5 inches wide, and the straps about 16 inches long and $3\frac{1}{2}$ inches wide, cutting all of these sections on the straight of the material.



FIG. 1

9. Constructing the Apron.—Join the side seam lines of the skirt portion by means of machine fells or French seams, and turn and stitch narrow hems on the back edges of the side portions. Then gather the waist line, or upper edge.

Next, turn and stitch narrow hems on the lengthwise edges of the straps and strings. Finish one end of each string with a $\frac{3}{4}$ - or 1-inch hem and gather the opposite ends.

Next, to determine the correct position for the straps and strings, place the front bodice section on the figure; arrange the straps as you desire to have them and pin them in position. If the bodice ends at the center back seem too long, turn under as much as you desire, but do not make the waist line of the apron at all close-fitting or it will not appear well and, besides, will not prove so comfortable. Then pin the strings in position at the points provided for them.

Before removing the bodice, mark the straps with chalk or pins to indicate the line where they join the bodice section in back; then loosen them from the bodice at these points, but not at the shoulder.

Finish the shoulder joinings of the straps to the bodice and also the joinings of the strings to the bodice by means of machine fells or French seams. Finish all the bodice edges, with the exception of the waist line, with very narrow bias facings. Turn the waist line under just once and arrange the gathered portion under this turned edge, distributing the fulness so that just a little will fall at the front. Stitch the lower edge of the bodice to the gathered skirt portion; then trim the raw edges close on the wrong side and overcast them or cover them with a narrow bias facing.

Finish the free ends of the straps with $\frac{1}{2}$ -inch hems and sew snap fasteners to them and to the bodice edge where they are to join.

Complete the apron by making and applying the patch pockets and turning and stitching a hem at the lower edge of the skirt portion.

10. Applying Bias Binding.—If you wish, you may finish the edges of the bodice portion, sash and pockets of the bodice apron with bias binding. This is an especially desirable trimming for checked gingham.

Instead of applying the binding by first placing the bias strip over the right side of the material, stitching it in position, and then turning it over to the wrong side and whipping it down, you may follow the easier method shown in Fig. 2.

To bind the edges in this manner, first place the right side of the bias strip to the wrong side of the apron, and stitch as at *a*; that is, with a scant $\frac{1}{4}$ -inch seam. Then turn the binding over on the right side, turn under the edge $\frac{1}{8}$ inch or a trifle more, and baste and stitch again, as at *b*. By turning the binding to the right side and stitching, you will be assured of catching the turned edge and also of accurate stitching on the right side.

If ready-made binding is to be used, it should be $\frac{1}{4}$ inch wide when finished, so as to catch enough of the material to hold well. Baste it in position, as at *c*, and stitch it in place; or, better still, provided you have had sufficient experience in using the binder, one

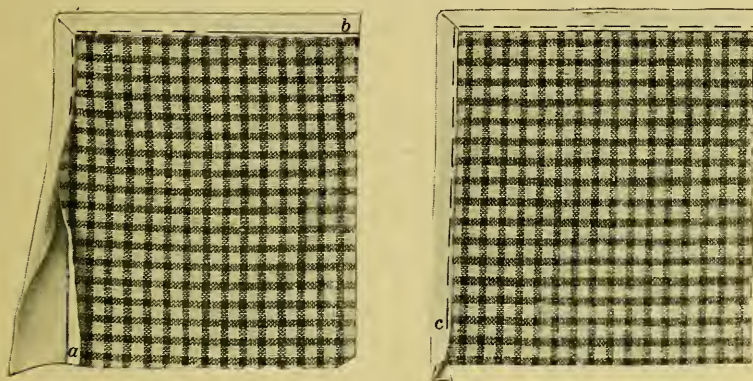


FIG. 2

of the valuable attachments of every sewing machine, bind all the edges by machine, and in this way save much time. In following either method, bear in mind that most of the beauty of this apron depends on neat workmanship.

To become proficient in using the binder, you will do well to practice first on straight edges and then on such curved edges as those used for this apron. Owing to the different makes of sewing machines, explicit directions for using the binder cannot be given here. In all cases where attachments are to be employed, directions for their proper use should be ascertained from the book of instructions that accompanies the sewing machine.

LONG-SLEEVED HOUSE APRON

11. In Fig. 3 is shown the front and in Fig. 4 the back of a cover-all apron with long sleeves set into the natural armhole line.



FIG. 3

No housewife's outfit seems complete without a big, long-sleeved apron of this kind to cover and protect the entire dress or to wear on days when there is much work to be done around the house or in the kitchen. This style of apron is sometimes worn as a dress with a skirt to match, as it serves practically the same purpose as a house dress when much cleaning has to be done in the home.

As you will observe, this apron is fitted with a Dutch collar, which is simple and practical for all sleeved aprons and house dresses on which a flat collar is desired.

The sleeves are fitted with cuffs, and at the back, where the garment is buttoned, there is a belt that serves to draw in some of the fulness and thus adds to the attractiveness of the apron.

A dart extending from the shoulder to the bust line is taken on each side of the center front, midway between the neck and the armhole, to give the necessary fulness across the bust and yet permit the apron to hang down straight from the bust. These darts are also an advantage in that they overcome any unnecessary fulness in front and permit the apron to keep out of the way of the wearer when she is working.

12. Material and Pattern Requirements.—Percale, gingham, chambray, or calico is excellent for an apron of this kind. For the apron 4 yards of 32- or 36-inch material, or 4½ yards of 27-inch material is sufficient for the average figure.

A one-piece apron pattern having a dart that extends from the shoulder to the bust point may be used for cutting this apron, but if you prefer, you may use a plain-waist pattern if you provide a dart and add a skirt portion of the desired length. Also, a slightly gathered sleeve with straight cuff and a Dutch-collar pattern are required.

13. Cutting Out the Material.—

Fold the material lengthwise through the center. Then, if you are using a full-length apron pattern, place this so that the center front is along the fold, the center back is along the selvages, and the other pattern pieces are arranged in the manner that permits the most advantageous use of the material.

If you prefer to use a plain-waist pattern, follow the method illustrated in Fig. 5. First of all, slash the front portion of the waist pattern from the center of the shoulder line to the lower edge on a line parallel with the center front. Lap and pin the pattern pieces together at the waist line so that they will spread apart about $1\frac{1}{2}$ inches at the shoulder, or more than $1\frac{1}{2}$ inches if the pattern is being made for a person having a prominent bust. Then place the center front of the pattern on the lengthwise fold of the material, as shown, so that the waist line of the pattern, as at *a*, is the skirt length, plus a hem allowance, from the end of the material. Then from a point a seam's width beyond the under arm at the armhole, draw a straight line toward the end of the material, flaring this to make the apron of the width you desire at the lower edge.

If you are using narrow material, you may provide piecings, as at *b*. Cut these small gores a little longer and a little wider than desired, so as to insure sufficient size after the seams are made.



FIG. 4

In stitching these to the apron, let the selvage edges of the apron and gores come together. After they are stitched in place, the under-arm line may be extended so as to obtain a good, even line for the entire length. Any surplus over the seam allowance may be trimmed away after the gores have been stitched on.

Outline the bottom of the skirt portion as illustrated, curving it up toward the side seam line.

Next, lay the back portion of the waist pattern on the material, as illustrated, placing it so that the center-back line is $1\frac{1}{2}$ inches from the selvage, to allow enough material beyond the pattern for hems, and there is a space of about 1 inch between the front and the back shoulder lines, as at *c*, for the shoulder seams.

With the back pinned securely in this position, measure out a seam's width from the under-arm line at the armhole and from this point draw a straight under-arm line, as shown, flaring this to provide almost as much width in the back skirt portion as in the front and making this line the same in length as the front under-arm line. Then draw the line for the lower edge of the skirt, curving this down gradually to the selvage. Also, if you wish, mark the allowance for the hem on the material.

For the belt pattern, use a straight piece of paper 3 inches wide and equal in length to the width-of-back measurement. As the belt should be made of two thicknesses of material, place this pattern, if possible, so that one lengthwise edge is along the fold of the material. The cuffs, also, are to be made of two thicknesses; therefore, place the cuff pattern so that it is the width of this pattern from the edge, as at *d*. Place the collar pattern so that the back edge is along a lengthwise thread, as at *e*. Also, place the sleeve pattern in the usual manner.

In cutting out the apron, follow the lines marked for the skirt portion, and cut around the remainder of the pattern edges, allowing $\frac{3}{8}$ inch for seams.

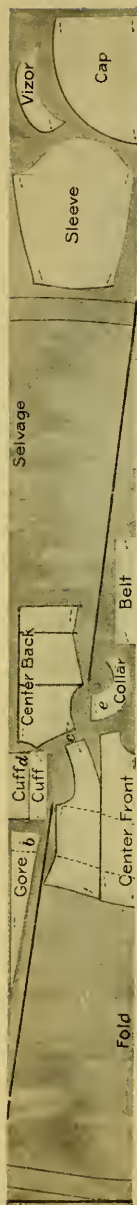


Fig. 5

14. A sweeping cap made of the same material as the apron and worn with it would add to the utility and attractiveness of the costume. Pattern pieces for the sweeping cap, which is considered later in this lesson, are shown as they should be laid in position at one end of the material on which the apron pattern pieces are placed.

15. Constructing the Apron.—First, baste the darts in the front portion and baste the shoulder and under-arm seams together in the regular way; also turn hems 1 inch wide at the center back and stitch them in position. As these hems are perfectly straight when carefully traced, it is rarely necessary to baste them. Next, gather the lower edge of each sleeve into each cuff band and stitch these parts together; also, French-seam the sleeve and stitch through both the sleeve and the cuff, taking care to secure the ends at the bottom of each cuff so that the seams will not be liable to rip open. The seams of the apron may be French-seamed or made into plain seams and then overcasted, as desired.

To see how the apron fits, baste the sleeves in and then slip the apron on and pin it together in the back. Notice the neck first; if it is too high, trim it out a little. However, do not attempt to fit the apron close, as it is intended to be rather loose. Notice, also, whether the sleeves are put in so that the lengthwise thread of the material comes at the shoulder seam, and if there are gathers, see that they are correctly adjusted. At this time, too, turn the length at the bottom. An apron of this kind should be sufficiently long to cover every part of the skirt under it.

With all these points taken care of, remove the garment and proceed to finish it, remembering that it buttons down the back and has across the back a belt that buttons in place, two buttons being used on each side.

16. Making and Applying a Dutch Collar.—While the making of this apron is simple and you should be able to perform the work without explicit directions, it may be well here to give in detail the applying of the Dutch collar.

If bias banding is to be used, it is well to stitch around the neck line with the sewing machine, as shown at *a*, Fig. 6, before putting the collar on, to prevent the neck of the apron from stretching out of shape, for no matter how much care is taken in putting the bias banding on, the neck of the apron is sure to stretch a trifle. An apron of this kind should fit close to the neck and not pouch out at

the center front, and, as a rule, if machine stitching is done in the manner mentioned, the neck of the apron will be sufficiently strong to resist stretching in the making of the garment, as well as in the wearing of it.

Next, finish the outer edges of the Dutch collar with a bias banding of the material. Of course, if you desire, rickrack braid or bias banding of a contrasting color may be used; however, the bias banding of the material of which the apron is being made is very attractive and satisfactory, and, besides, is inexpensive. Stitch the

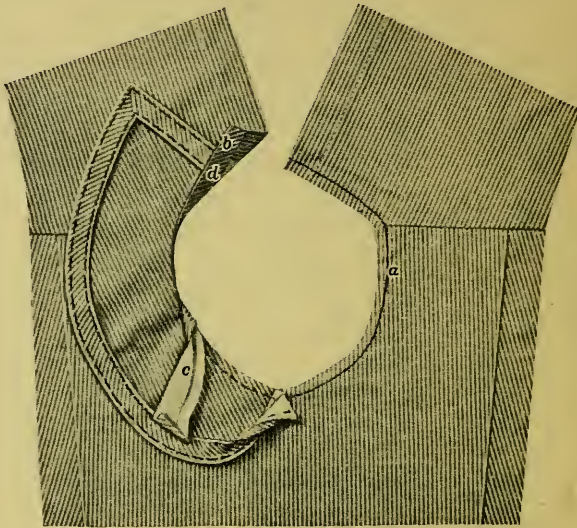


FIG. 6

banding on the wrong side of the collar portion, turn it over to the right side, as shown, and baste and stitch it in position.

Then, baste and stitch the collar portions to the neck of the apron with the center front of the collar to the center front of the apron, and the back edge of the collar even with the center of the hem at the back of the apron, as at *b*. Face the neck with a narrow bias facing, as shown at *c*, which should be long enough to extend all the way around the neck of the apron. Turn the bias facing over to the wrong side of the apron and stitch it down in the manner indicated at *d*, taking care to turn the collar back from the apron so that it will not be caught in the stitching. Then finish off the thread ends at the center back neatly.

If the material stretches easily, a very narrow, straight strip of the material, one that is just wide enough to cover the raw seam, is preferable to a bias strip for binding the neck. For this strip, the selvage edge is perhaps best, as it saves one thickness of material and may be stitched directly on the edge for a finish. Extra care must be taken where a straight band is employed, for it must be put on so carefully as not to cause the upper edge to pouch out.

17. Petticoat for Wear With Sleeved Apron.—Since the sleeved apron here discussed completely covers a person's figure, it is not compulsory, as has already been stated, that a dress be worn under it, and as such an apron is cool and comfortable for working, many women like to complete the outfit with a petticoat made of the same material as the apron. Fig. 7 shows a petticoat that is practical and satisfactory for wear with the sleeved apron, as it is plain and very easily made.

A two- or three-piece skirt pattern may be used for this petticoat. The opening of the petticoat should come at the left side, so as to avoid two openings at the same place.

The petticoat, or skirt, is fitted in the usual way, and the hem is so turned that its length will correspond

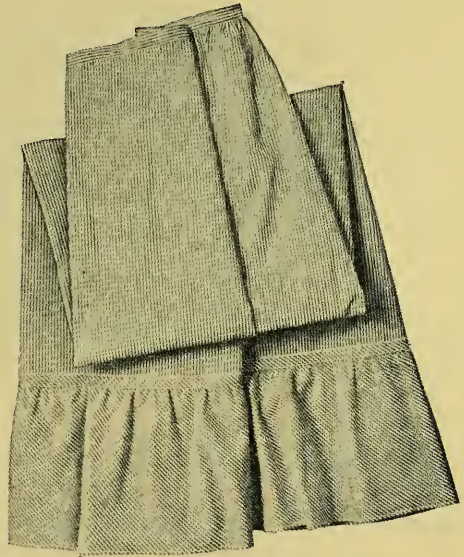


FIG. 7

exactly with the apron with which it is to be worn. A straight band of the material or a casing may be used to finish the petticoat at the waist line.

For trimming, a $6\frac{1}{2}$ -inch bias ruffle is used, this ruffle being secured in position with a $\frac{1}{2}$ -inch bias band of the material used for the garment. As you will observe, the ruffle of this petticoat is made rather scant, so as not to push out the apron and cause it to be in the way of the wearer while she is working. As a rule, material equal in

length to one and one-half times the width of the skirt at the bottom is used for a ruffle; but, in this case, a length equal to just one and one-third the skirt width is employed.

Finish the flat-stitched placket of this petticoat with two buttons on the placket and one on the band. If you desire, you may sew two loops of tape on the inside of the skirt band, so that the petticoat may be hung up easily when not in use.

SWEEPING CAP

18. Material and Pattern Requirements.—A sweeping cap that is especially desirable for wear with a long-sleeved apron is shown in Fig. 8 (a) and (b). The style of this cap is such that when it is made of suitable material it answers very well as an automobile cap; in fact, it has many possibilities and gives the woman who sews a chance to develop originality in trimming it so as to add to its effectiveness.



FIG. 8

For developing the cap, any one of the materials suggested for the long-

sleeved apron is suitable, $\frac{1}{2}$ yard usually being all that is required.

A pattern in two pieces, one for the *crown*, or the part of the cap that rests on the head, and the other for the *vizors*, or brim portions, which provide a shield for the eyes, is essential.

19. Constructing the Cap.—Follow the plan illustrated in Fig. 5 in cutting out the cap, placing the longer straight edge of the crown portion on a lengthwise thread.

Begin the construction of the cap by finishing the curved, or upper, edge of the crown portion and the outer curved edge of the vizors in the manner suggested in connection with the construction of the apron. If bias banding or braid is used for the apron, it should be used for the cap, too. Hem the lower edge of the crown piece with a $\frac{1}{2}$ -inch hem, as indicated in Fig. 9. Then, beginning at the center

of the upper part of the crown, fold the crown into tiny plaits, as shown. Place the points of the vizor pieces $\frac{1}{2}$ inch apart, as at *a*, and then pin the crown portion to the vizors all the way down the side fronts.

Put the cap on next, lap the hems over each other, and then bring the crown down in a point, as shown in Fig. 8 (*a*). If the cap is too large, make the plaits a little deeper on the top of the crown and fold in the vizor parts, as at *b* and *c*, Fig. 9, so that they will appear shorter. If the cap is too small, make the plaits smaller and the extension of the crown beyond *b* and *c* longer. When the plaits are properly adjusted, stitch the crown portion to the vizors, stitching

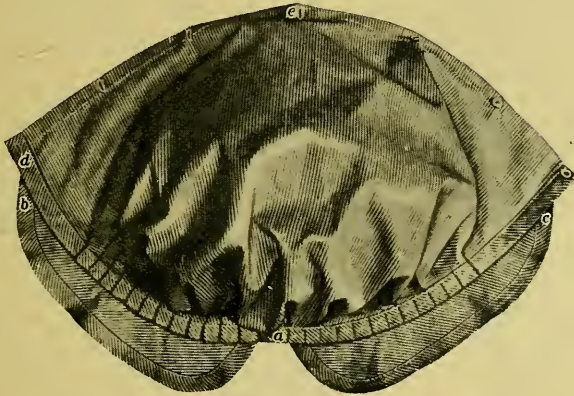


FIG. 9

directly on the edge of the band so that the plaits will be held in their correct position.

Next, work four buttonholes along the right-hand side of the cap from the corner *d* to the center back *e*, and then, on the left, sew three buttons to correspond with the first three buttonholes on the right. Button these three buttons next, and bring the buttonhole *e* at the center down over the button and buttonhole at the extreme edge of the cap to secure it in position and thus get the pointed effect shown in Fig. 8 (*a*). The buttons and buttonholes of this cap make it possible to open out the cap in ironing, a decided advantage when there is a great deal of fulness in the crown part of a cap.

KIMONO APRON

20. In Fig. 10 is shown the front view and in Fig. 11 the back view of a kimono apron. This apron serves practically the same purpose as the sleeved apron just described, and it has found a place in the hearts of many women. Without doubt, it is the most popular of the house aprons, possibly because of its simplicity and the fact that very little time is required to make it and very little labor to launder it. Then, too, the neat way in which the neck is finished is of special interest.



FIG. 10

The kimono apron is becoming to slender and medium figures, but it is not especially satisfactory for stout women or those having a proportionately large bust. When the bust is large, a dart from the shoulder to the bust, as in the long-sleeved apron, is necessary in order that the apron may hang straight from the bust. Such a dart would not appear well in a kimono apron having a seam through the center of the sleeve and, of course, could not be made in a kimono apron not having this seam. Then, too, the kimono apron gives a very broad effect through the shoulders and is not nearly so becoming as one cut from a plain foundation pattern having the natural armhole line.

21. Material and Pattern Requirements.—For this kimono apron, from $3\frac{1}{2}$ to 4 yards of 30-inch material is needed, depending on the height of the woman who is to wear it.

To determine how much material should be provided for the apron, including the hems, measure from the lower edge of the

skirt in front up over one shoulder and down to the lower edge of the skirt in the back and add to this amount twice the width you wish to make the hems.

For the bias banding of the collar, sleeves, and belt, which should be cut on a true bias, an additional $\frac{1}{3}$ yard of material should be provided. This material will allow $\frac{1}{4}$ inch to be turned in on each edge and leave a finished band about $1\frac{1}{2}$ or 2 inches wide.

Of the apron materials, the wider ones are most satisfactory for this style; light-ground percale with small figures, stripes, or checks is very attractive, especially when piping of a contrasting color is used. As a rule, material suitable for piping may be obtained from the scrap bag. However, if there happens to be no material on hand suitable for trimming, $\frac{1}{2}$ yard of material 24 inches or more in width, to be cut into strips for piping, should be provided. Each piping strip should be cut on a true bias $1\frac{1}{4}$ inches wide.

A kimono-apron pattern having a shoulder seam that extends down through the center of the sleeve may be used for cutting this model. The apron may also be cut very easily with the use of merely a kimono-waist pattern, the lines of this being extended to form the skirt portion, as in the development of the long-sleeved apron.

22. Cutting Out the Material.—In order to cut out the kimono apron, fold the material through the center lengthwise and place the kimono-apron pattern, provided you have made one ready, so that its center front and center back are along the fold of the material.

If you intend to use a kimono-waist pattern instead of an apron pattern, fold the waist pattern together through the center of the sleeve, thus bringing the front under arm exactly even with the back under-arm line;



FIG. 11

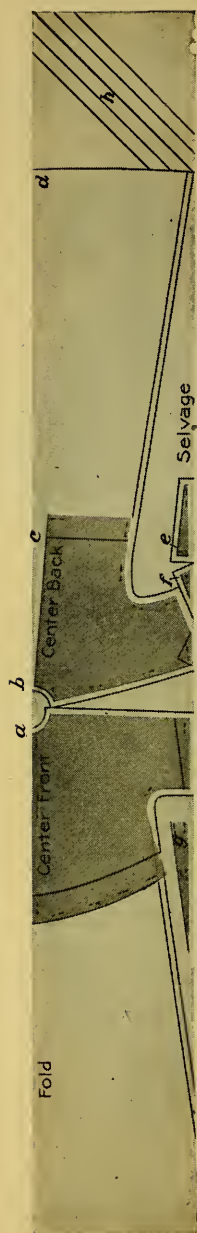


FIG. 12

then slash the pattern on this fold from the neck through the sleeve portion, so that it may be separated.

The object in making the shoulder seams is to lift the front up at the under arms so that the apron will not drop down, as well as to keep the center back of the apron on a lengthwise thread of the material. Then, too, an apron cut with the seam on the shoulder is preferable to one without a seam, for it will not fall out and be in your way when you are working.

To determine the right length for the front of the apron, measure from the center front of the neck down to the desired skirt length. With this length known and the material arranged as shown in Fig. 12—that is, folded lengthwise through the center and its selvage edges pinned together—place the front part of the waist pattern on the material so that its center front is on the fold and the neck curve, as at *a*, is the distance determined for the apron length, plus the hem allowance, away from the left end of the material. Pin this part of the pattern securely to the material, and then proceed to pin the back part of the kimono-waist pattern on, keeping the neck edge, as at *b*, $\frac{1}{2}$ inch from the fold and the waist line near the bottom of the pattern 2 inches from the fold, as at *c*, thus making the back width correspond more nearly to the front.

Next, measure down from the neck line at the center back of the pattern to a point corresponding to the length that the apron is desired, plus allowance for a hem, as at *d*, and draw a line across the material at this point. In determining what this length should be, measure from the center-back neck line of the figure to the desired skirt length. Next, extend the under-arm lines down from the under arms of the waist pattern, as shown, making the lines in the manner explained in connection with the sleeved apron.

23. Having proceeded thus far, cut out the material in the usual way, slightly curving the lower edge toward the under arm and allowing $\frac{3}{8}$ -inch seams on all edges, so that the French seam may be used in finishing.

If you wish sleeves longer than the width of the material permits, it will be necessary to piece each one at its lower edge. For the front part of the sleeves, the piecings may be provided as shown at *e*, and for the back part of the sleeves they may be cut as indicated at *f*. It may also be necessary to add narrow gores to the front of the skirt, which may be cut as shown at *g*. The piecing is done in the manner explained in connection with the sleeved apron. The bias binding to be used in constructing this apron is marked for cutting in the manner shown at *h*.

24. No provision is made at this time for the square neck of this apron; the better plan is to put the garment on to determine the position of the neck line and then trim it out correctly. If a square neck is desired and it is cut out before the garment is fitted, there is always danger of getting it too low in the back. A neck so cut out spoils all the charm of the square neck; in fact, the back should never be cut down more than one-fourth of the length cut in front if you wish to make it balance well and thus insure a pleasing neck line.

Before removing the kimono pattern, slash the material from the neck line at the center back down to a point 4 inches below the waist line so as to provide for the opening in the back.

25. Constructing the Garment.—After removing the pattern from the material, finish the placket opening with a flat-stitched placket, making it so that the right side will lap over the left. Use very narrow seams in putting the back finish on, so as to avoid too much of a plait at the lower end. Next, French-seam the shoulder seams, as well as the under-arm seams, and put the apron on. When the apron is adjusted properly, turn a hem at the bottom and turn the sleeve edges to the right so that they will assume a good line.

26. Next, take the bias pieces of material that were allowed in cutting and fit them around the neck; miter the corners as previously directed, remembering to place these strips at a point where they will give the proper neck line; that is, so that it will not be too high nor too low for comfort when the strips are securely pinned in position.

Take off the apron, next, and lay it out on a table to make sure that the pieces around the neck are exactly even. If one side appears to be a little lower or higher than the other, straighten it, for sometimes, in fitting a bias piece in this way, one corner may drop a little lower than the other and not be noticeable until it is measured up. As has been mentioned before, you will always do well to measure up each side of a garment after fitting to make sure that it is properly balanced, and especially is this necessary when trimming is applied in the fitting.

Next, trim away the neck edge even with the upper edge of the bias facing; bind the neck edge with piping all the way around, as shown

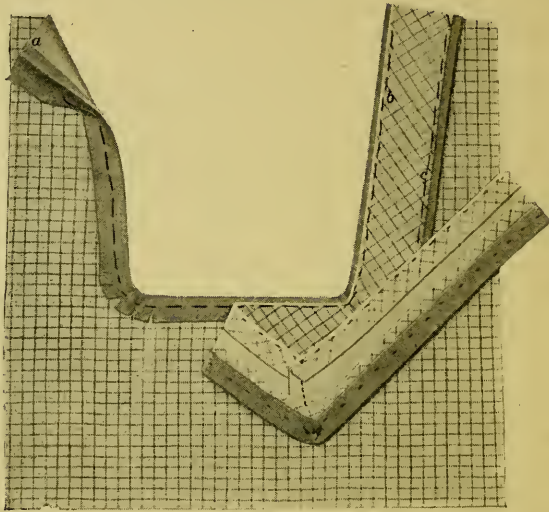


FIG. 13

at *a*, Fig. 13; and put on the bias band of the material, which has its lower, outer edge piped. Then, turn the upper edge of the bias band over to the wrong side and baste it to the piping, as shown at *b*; also, baste the outer edge to the apron, as at *c*, taking care to keep the band the same width all the way around.

27. When this trimming is basted in position, baste the piping to the upper edge of the bias trimming band that has been provided for the sleeves. Then bind the lower edge of each sleeve and baste the banding flat to the sleeve over the piping thus formed.

Next, prepare the belt by cutting two strips of bias banding 3 inches longer than the width-of-back measure and 2 inches wide,

and binding one strip all the way around. Then place over this the other piece of banding, right side up, and, turning under its edges, baste it flat. In this way, all the raw edges will be inside of the belt, and it will appear well finished.

At this stage, try on the apron to see whether the facing fits correctly at the neck. It should be perfectly smooth and not appear drawn in any place. Next, pin the belt across the back so as to mark its position, placing a pin opposite the point where it comes at the under arms, so that a button may be sewed to the seam at this place.

28. With the apron thus advanced, proceed with the final stitching. Stitch directly on each edge of the bias banding at the neck, on each sleeve, and also on the belt. Have this stitching just as even and as near the edge of the band as possible, so that it will appear neat. Then, stitch the hem in and finish the apron by working buttonholes and sewing on the required buttons.

Fig. 11 shows an attractive way in which to arrange the buttons for a kimono apron. Four groups of two buttons, making eight buttons in all, are placed down the center back. Of course, if you desire, the buttons may be spaced evenly, and then four or five will be sufficient.

Next, sew a button at each side for the belt and work a buttonhole in each end of the belt, so that it may be buttoned in position.

When buttons must be sewed to the under-arm seam, it is advisable to sew a small piece of tape or material underneath the seam, in order to impart strength to the point at which the button is sewed and thus keep holes from being torn in the apron. Also, in this style of apron, if time is very valuable, a buttonhole may be worked in the left end of the belt only, and the right end secured to the apron by sewing the button through the belt and the apron.

FANCY APRONS AND SUNBONNETS

FANCY AND SEWING APRONS

MATERIALS AND STYLES

29. Besides having house aprons to cover the dress well in doing housework, the woman in the home always finds it convenient to have on hand small fancy aprons that she may wear while sewing or while serving guests, or that she may lend to her guests. Such aprons in many instances add greatly to a woman's neatness and are generally a great source of satisfaction. Small aprons can hardly be considered so necessary as the house aprons, yet no woman really feels that her wardrobe is complete unless she is the possessor of a few dainty aprons.

30. Sheer materials, such as dotted Swiss, flaxon, lawn, dimity, voile, and so on, are principally used in making these dainty aprons, and many pleasing effects are to be had with the aid of embroidery stitches, insertion, and lace. Small aprons might be considered expensive if new material had to be purchased each time a new one is to be made; but such is not the case. As a rule, remnants of material or pieces from the scrap bag may be utilized to good advantage, for such aprons do not require much goods.

31. The shapes and designs of fancy and sewing aprons are varied, and the fashion magazines, especially at the time of the Christmas holidays, are usually generous in their display of unique aprons that may be made up as gifts or for one's own use.

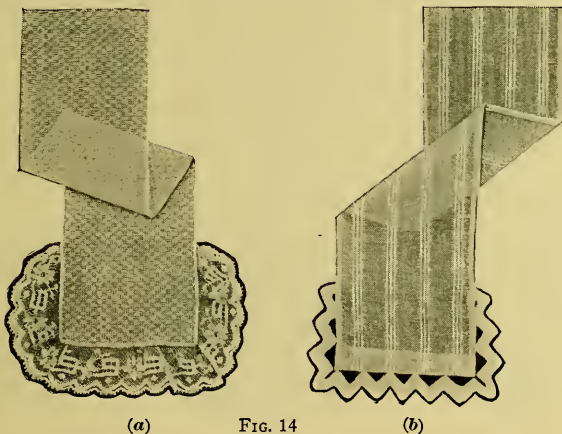
The fancy and sewing aprons here considered have been selected with the idea of imparting apron-construction principles. The variety is such that once you know how to make them, you should be qualified to make practically any style of apron you may see, for the body part of fancy aprons is always similar; in fact, the real style difference generally lies in the outline of the apron and the way in which it is trimmed.

APRON STRINGS AND BANDS

32. Before the making of fancy aprons is discussed, it is deemed advisable to illustrate and explain several finishes of apron strings and also the method of attaching strings and bands to aprons, so that explicit directions will not have to be given concerning these matters in the treatment of the aprons here considered.

For dainty tea or sewing aprons, a pretty bow in the back not only proves an attractive finish, but makes an apron appear a little more dainty than if just a straight band is used. As a rule, the material of which such aprons are made is wide enough to permit a strip to be taken from the side for strings.

So that the strings will tie well in the back, they should be made from $2\frac{1}{4}$ to $3\frac{1}{2}$ inches wide, the $2\frac{1}{2}$ -inch width being the one usually



(a)

FIG. 14

(b)

preferred. For the average figure, two strings 18 to 20 inches long provide sufficient length to permit a neat bow to be tied at the back. Regulate the length by the waist measurement, providing additional length for large measurements so that the bow will not appear skimpy.

33. Apron-String Finishes.—On work aprons it is permissible to leave the selvage on one edge of the strings as a finish and thus save the time required for hemming, but for dainty aprons the sides of the strings must be finished alike, with a rolled hem, a hemstitched hem, or a machine-stitched hem. It is never advisable to sew lace along the sides of apron strings, however, for in

tying and untying them the lace becomes torn and wears out so quickly as not to justify the expenditure of time required to sew it on.

The ends of the strings, on the contrary, should be finished so as to correspond with the apron. If very narrow lace is used as trimming, a *square finish* such as is shown in Fig. 14 (a) is very good, and if rickrack braid is the trimming employed, apron-string ends finished as shown in (b)—that is, with the corners shaped neatly—will appear very attractive when the bow is tied.

Pointed ends, as in Fig. 15 (a), with lace sewed on in a rolled hem, produce a pleasing effect. In putting lace on a pointed

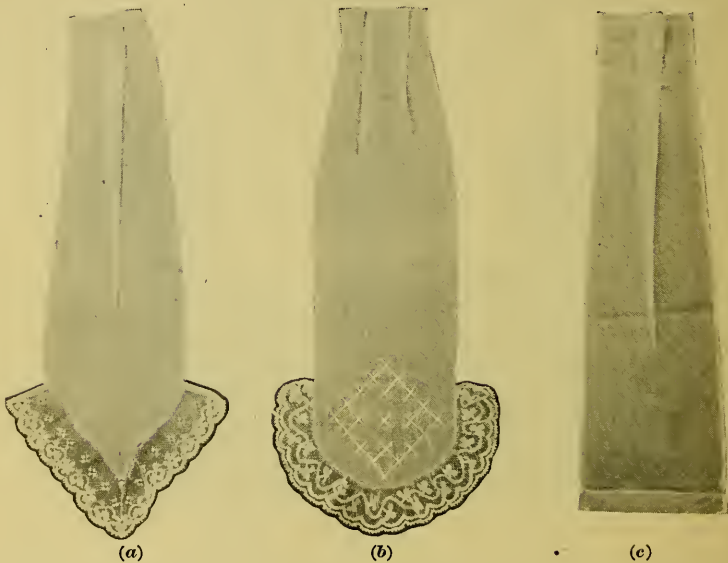


FIG. 15

end, however, either miter the lace at the point of the string, or hold it very full, so that it will not cup up. A mitered finish is preferable, as it permits the lace to be ironed out more smoothly.

Rounded ends, as in (b), are also pretty, and little cross-stitches worked in the end, as shown, increase the attractiveness considerably. Any small embroidery design may be worked to good advantage in the end of any fancy-apron string.

The *hem-stitch finish* shown in (c), although simple, is especially good, and it may be used on any apron with or without lace.

34. Attaching Strings and Bands.—To put the band on an apron is a simple operation, the chief requirement being neatness. If the apron is to be gathered to the band and the material is very sheer, the gathering stitches should be small, so that the fulness will ease in and not lie in plaits.

If the machine ruffler is used for such work, then the little plaits formed by the ruffler will be evenly distributed; in fact, they often add to the neat appearance of the apron, whereas plaits in hand-run gathers are rarely attractive. However, there are generally few gathers around the waist, as the fancy aprons themselves are so

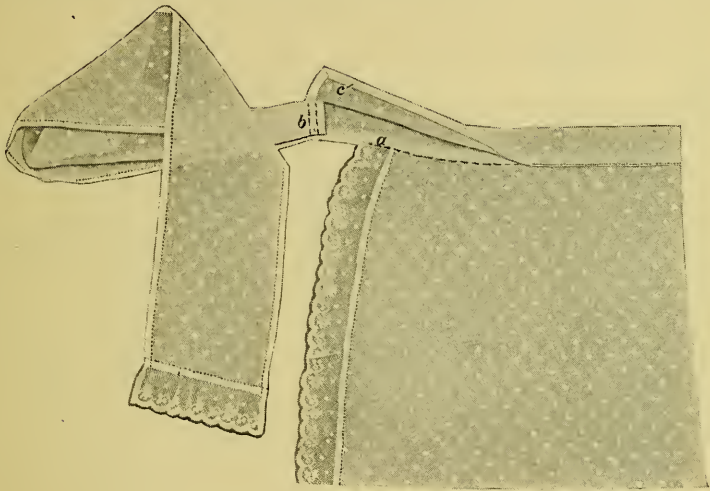


FIG. 16

small that it is always well to ease the fulness on to the band so that the band will not appear larger than the apron.

Wide bands are very effective on heavy, large aprons, such as those worn by nurses, but on dainty aprons with strings the bands should rarely be more than $1\frac{1}{4}$ inches wide when finished and only long enough to extend 2 or 3 inches beyond each side of the gathered apron.

35. To get the best results in constructing fancy aprons, always notch the center of the apron at the waist line and then join it to the center of the band, placing the right side of the band to the wrong side of the apron and basting it on, all the while holding the apron part easy, so as to keep it from drawing in any place.

If lace is sewed to the sides of the apron, always see that it is caught in the band, as shown at *a*, Fig. 16. Turn the end of the band in and fold under the ends of the strings, as at *b*, or gather the unfinished end so that it is just as wide as the band will be when finished; secure this end to the inside of the band, as shown; then turn the edge, as at *c*, and stitch the band down on the right side, taking care to stitch at least twice across the ends where the strings are sewed, so that they will not pull out in wearing. Turning the band over on the right side in this way produces a neat finish, for then it may be extended far enough below the joining to cover the joining well.



FIG. 17

POINTED-PANEL APRON

36. In Fig. 17 is shown a fancy apron that may be called a pointed-panel apron because each of its panels terminates in a point. This apron is of a style that lends itself admirably to scraps from the work bag, and besides being easy to make it is always attractive.

To develop the pointed-panel apron, $\frac{3}{8}$ yard of flaxon, 1 yard of insertion, and 3 yards of lace are required. As is clearly illustrated, the insertion is used between the center and side panels of the apron, and the lace, which is machine-made Valenciennes, is used to outline the apron, as well as the two pockets, which, on account of their graceful shape, are very pretty.

37. Cutting Out the Material.—For cutting out this apron, use a specially prepared pattern and pin the pattern pieces to the fabric in the manner illustrated in Fig. 18, or, if you are using narrower material, arrange the pieces for as economical cutting as possible.

If, instead of a whole piece of material, scraps are used in making the apron, be careful to keep the center of each gore, the center of each pocket, the strings, and the band on a lengthwise thread of the material. As all the pieces of the apron are small, it is a very easy matter to use up pieces of material.

In allowing for seams, take into consideration the kind of finishes you desire. If a rolled hem is to be used, scarcely $\frac{1}{8}$ inch is needed for the seams, but if a narrow machine hem is to be made and the lace is to be sewed on at the same time, then $\frac{1}{4}$ inch should be allowed. Big seams or hems should never be used in finishing any garment made of sheer material unless such seams and hems are to be part of the trimming, for in all other cases the narrow hems are always more attractive.

38. Constructing the Apron.—To make the pointed-panel apron, first turn the curved edges of the pockets and sew lace on each upper edge; then place the pockets, one at a time, on the material and whip the curved edge down, taking care to have the straight edge come exactly even with the front edge of the side apron gore.

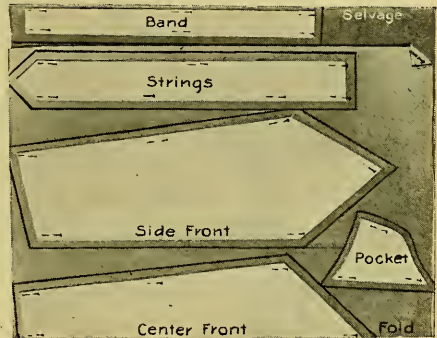


FIG. 18

Next, join the insertion in the seams by means of a rolled hem or with the machine, sewing the insertion in as the hemmed edge is stitched and taking care that neither the material nor the insertion becomes stretched; also, join the lace to the outer edge in the same manner as the insertion

is put in, holding it a trifle full so that it will not draw in any place. If the lace is very wide, the best plan is to miter it at the points and thus avoid too much fulness.

When all the lace is whipped on, put the band on and finish the strings, remembering that the neatness of an apron of this kind depends on the care with which it is made.

VALENTINE APRON

39. The valentine apron, shown in Fig. 19, is more elaborate than the pointed-panel apron, being trimmed with Valenciennes lace, beading, and ribbon. It has a bib and a large pocket that serves to make it particularly suitable as a sewing apron, although it may be worn for other purposes.

40. Material and Pattern Requirements.—A piece of figured voile 36 inches wide and 30 inches long is very good for developing this style of apron. Frequently, such a piece of material is left from a blouse or a lingerie dress. In addition to the material mentioned, 4 yards of lace, 1 yard of beading, and $2\frac{1}{2}$ yards of $\frac{1}{2}$ -inch ribbon of a harmonizing shade are needed to make the apron just as it is shown in the illustration.

Attractive apron patterns may be purchased, and even if they should not exactly correspond in outline with the one shown in Fig. 19, the method of making will be much the same.



FIG. 19

If you wish to develop a pattern for the apron, procure a piece of paper 25 inches long and 12 inches wide and cut the sides and lower end so that it will assume a shape similar to that shown in Fig. 20. Make the bib part of the pattern 5 inches high and 3 inches wide at its widest point, and slope the waist line down at the front so as to give a good line. Make the pocket heart-shaped at its lower edge and slope it downward toward the center at its upper edge, making it $6\frac{1}{2}$ inches deep at the center and 10 inches wide.

41. Cutting Out the Material.—To cut out the material for the valentine apron, first fold it lengthwise through the center, as shown in Fig. 20, and place the center front of the apron-and-bib pattern on the fold of the material.

Provide for the strings, as shown at *a*, making them 19 inches long and about $2\frac{1}{2}$ inches wide.

Next, at the right-hand end of the string, cut the material across, and fold it over as at *b*, so

that the center front of the pocket pattern may be placed on a fold.

If rolled hems are to be used in making the apron, allow $\frac{1}{8}$ inch seams in cutting, and if machine hems are to be employed allow $\frac{1}{4}$ -inch seams.

42. Constructing the Apron.—To make the valentine apron, first sew beading across the top of the pocket. Then sew lace around

the remaining sides of the pocket, rolling the edge of the material, if it is sheer, and extending the lace to the top of the beading, as show in Fig. 21. In aprons of sheer material, it is advisable to finish the pocket with rolled hems so that there will be no raw edges to show through or to catch the lint that frequently accumulates in the wearing and the washing of the apron.

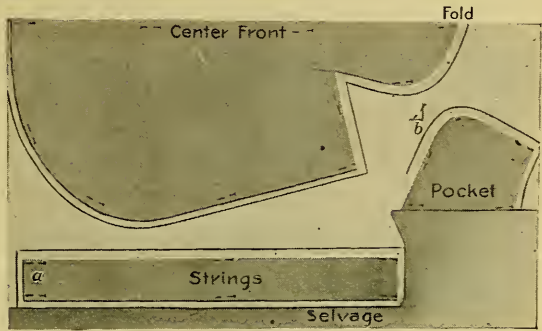


FIG. 20

Next, sew lace around the edges of the apron and the bib, beginning at the waist line in each case and continuing all the way around, as shown. Put the beading on at the waist line from one end of the apron, slipping it underneath the bib and across to the other end. No gathers are to appear in the front of this apron, but at each side the material should be held a trifle full when it is whipped to the beading.

With this done, secure the strings to the end of the waist-line beading, and then run ribbon through the beading and finish with a tied bow at each end, so as to cover the joining of the strings. Put lace at the end of each string and extend it up $1\frac{1}{4}$ inches on each side.

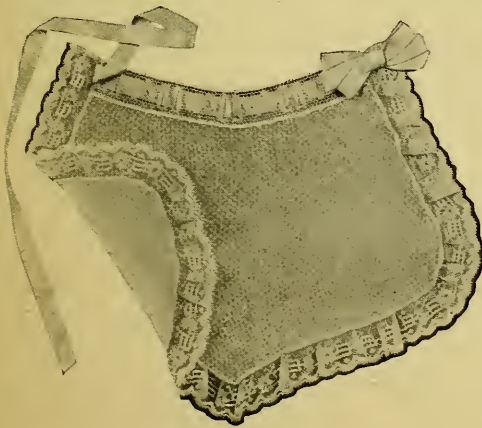


FIG. 21

Proceed, next, to whip the rolled edge of the pocket to the apron, doing this work so that it will not be the least bit drawn and yet secure enough not to pull out. A pocket as large as this one is generally used for

many things; so unless it is securely sewed on, there is constant danger of its being pulled away from the apron.

MOTHER'S APRON

43. In Fig. 22 is shown an apron that is known by the name mother's apron, because it is of a style that has stood the test of many years in the home and many women are partial to it. Perhaps it is well liked because of its ruffle, which, as is generally known, tends to protect the bottom of the skirt over which it is worn, for when grease or the like falls on the ruffle, the fulness of this part of the garment is great enough to keep such matter away from the skirt.



FIG. 22

44. **Material and Pattern Requirements.**—To make this apron, 3 yards of 24-inch or $2\frac{1}{2}$ yards of 36-inch material is required. Calico is perhaps the best material for it, although percale, dimity, or lawn may be used. Any of these materials is preferable to inexpensive gingham, which is a little too stiff to shape well in the ruffle. If gingham is used, it should be plain or have only a very small check; also, the ruffle should not be so full as for other materials.

For this apron is required a pattern having a shaped ruffle that extends down the sides and across the lower edge of the apron. Such a pattern may be formed by outlining a ruffle of the desired width on a plain one-piece apron pattern.

45. **Cutting Out the Material.**—To cut out the material for the mother's apron to the best advantage, place the pattern parts on it in the manner shown in Fig. 23. Lay the material out on the cutting table wrong side up and fold one end over, as at *a*. On this end place the center front of the pattern on the fold, as shown. In placing this pattern part, if no fulness is provided in the ruffle, you may allow the width of the ruffle, plus the amount necessary for its finishing, at the top of the center-front gore for a front ruffle portion. You may cut this ruffle piecing across the fold and without the aid of a pattern, for the top of the apron pattern will shape the ruffle correctly at its lower edge and

give it the required curve to permit it to blend in with the curve of the ruffle pattern.

Next, cut the material across to *b*, and bring the free end up to the cut edge; then place the ruffle, pocket, and band pattern pieces on, as shown. As you will observe, the front edge of the pocket and the ruffle and the center of the band should come on a lengthwise thread of the material. A pattern is not absolutely required for the band, but you should use care in cutting it out to get it right. When all the pattern pieces are placed, cut out the material in the usual manner.

46. It would seem from the illustration that considerable material is wasted; but such is not the case, as all the scraps left from cutting may be utilized in making the bias banding required for trimming and seam finishing.

For this apron, cut 6 yards of banding 1 inch wide. Cut the material on the true bias if it is plain; if it has a small polka dot, as in this case, cut it in line with the polka dots. Often, the polka dots are not printed evenly on the material, and a more attractive finish may be had if these dots, instead of the true bias, are followed in cutting.

47. Constructing the Apron.

To make the mother's apron, first join the front ruffle, or piecing, to the other ruffle sections with French seams and then hem the ruffle all the way around its outer edge. Next, measure from the top of the ruffle

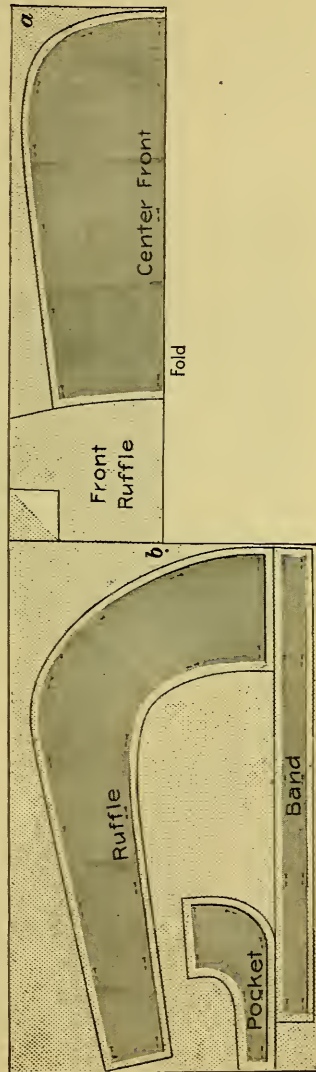


FIG. 23

to a point about 21 inches below and make a notch; then gather

from this notch around the ruffle to a corresponding notch on the opposite side. Join the ruffle to the apron, placing the center front of the ruffle at the center front of the apron, bringing the seam to the right side, and adjusting the gathers evenly across the bottom.

Prepare each pocket by finishing with bias banding the curved edge that forms its top. Place the banding on with its right side to the wrong side of the pocket, and then turn it over to make a finish on the right side. Turn the edge under so that the banding will be just $\frac{1}{2}$ inch wide, and stitch on the top edges.



FIG. 24

With the stitching done, baste the pockets to the apron, having the top edge of each pocket come in line with the waist line and the side of each even with the side of the apron. Cover the raw edge of the pocket with bias banding that corresponds in width with that just mentioned.

With the bias finish, cover the seam that joins the ruffle to the apron, extending this finish all the way around the apron. Last of all, put the straight band on, bringing the center of the band to the center of the apron, the right side of the band to the wrong side of the apron, carefully adjusting the gathers on the band in the regular way, stitching the band from one edge of the apron to the other, and then turning under all the free edges of the band and stitching all the way around the band.

ECONOMY APRON

48. In Fig. 24 is shown an apron known as the economy apron because it can be made of strips and scraps of material that are left from a dress or some other garment. It consists of three gores that are sufficiently narrow to be cut out of small strips of material, as may also the two pockets, the band, and the strings. Although this apron is simple, its plainness is greatly relieved by the use of rickrack braid, which serves as trimming for the apron edges, the pockets, and the ends of the strings.

49. **Material and Pattern Requirements.**—For the apron here shown, striped dimity is used, although dotted Swiss, batiste,

chambray, gingham, and even calico may be employed. It requires only 1 yard of 40-inch material, and $3\frac{1}{2}$ yards of rickrack braid for the trimming.

A pattern for this apron may be prepared as follows: Use a piece of paper that is 27 inches long, or as long as the apron is to be, and about 15 inches wide. Slash this paper lengthwise in a diagonal line to form two gores, a center-front and a side-front gore, as shown in Fig. 25. The front gore for half the pattern should measure about 10 inches at the lower end and $6\frac{1}{2}$ inches at the upper end, and the side gore about $8\frac{1}{2}$ inches at its lower end and 5 inches at its upper end. By thus cutting the paper in a diagonal line, there is formed a pattern that gives a desirable shap-

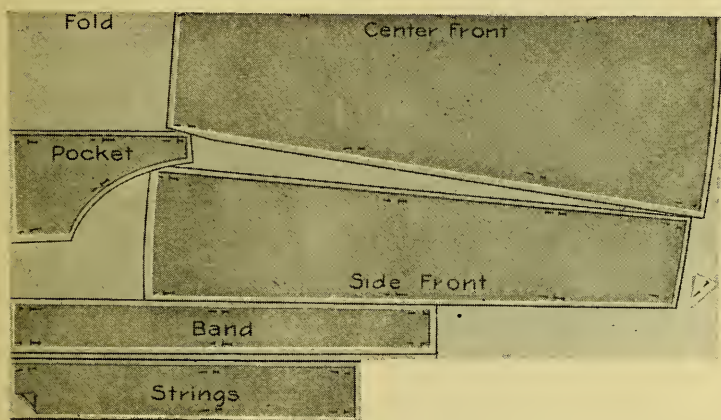


FIG. 25

ing toward the waist line and reduces the fulness at that place, for the wide parts of the gores form the lower edge of the apron, and the narrow parts, the upper edge. Curve the waist-line edge of the pattern a trifle to make it fit well on the figure, and curve the lower edge of each pattern section, also, in order to make the seam edges of the same length as the center front.

The pocket may be made plain or shaped as shown in Fig. 24. Outline it on the side gore of the apron pattern, making it 9 inches long on the side seam line, and then trace a separate pattern.

50. Cutting Out the Material.—To cut out the material for the economy apron, place the pattern pieces on the material as shown in Fig. 25. As the gores are shaped a trifle at the top, the

side-gore pattern part may be slipped alongside the front-gore part and the gores cut out with practically no waste of material. Cut the strings and the band, for which no pattern pieces are really required, as previously directed. Place the pocket pattern, like the panel parts of the apron, on two thicknesses of material.

Cut out the material in the manner directed for cutting out the other aprons, remembering, while cutting, the convenience of straight seam lines.

51. Sewing on Rickrack by Hand.—In making the economy apron, first prepare the pocket for application by hemming its upper edge, including the straight and curved edges, and applying the rickrack braid to the hemmed edges.

If an especially neat apron is desired, a better quality of rick-rack braid may be sewed on in the manner illustrated in Fig. 26, that is, by hand. Such work is rather tedious, but the finish is attractive and well worth the time required.

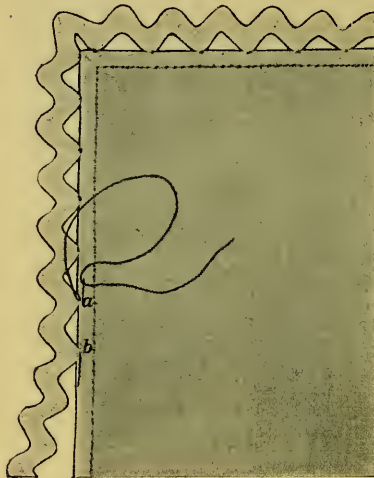


FIG. 26

To sew braid on in this manner, take a stitch, as at *a*, by slipping the needle along the inside edge of the hem and bringing it out through the hem and the point of the braid, as at *b*. Then take a tiny overhand-stitch at this point before proceeding to take the next stitch through the hem. Thus, at every point of the braid, there will be two stitches, which will serve to hold the braid securely. By slipping the needle inside the hem, all the stitches, except the tiny ones that join the braid to the hem, will be neatly covered.

Another method of sewing on rickrack is to crease or baste a narrow hem, then to place the rickrack over the right side of the hem as directed for sewing it on by machine, and to secure it and at the same time add a decorative touch with embroidery floss of contrasting color. In using the embroidery floss, take overcasting- or catch-stitches from just outside the indented portion of one scallop

of the rickrack over the rickrack, so that the thread falls just outside the indented portion of the next scallop; or, take back-stitches or seed-stitches in each scallop, continuing the threads from one scallop to another on the wrong side of the material.

52. Sewing on Rickrack by Machine.—For a work apron on which so much braid is used, it is advisable to sew the braid on by machine.

To do this properly, first turn a narrow hem; then stitch the rickrack braid to the edge of the hem in the manner shown at *a*, Fig. 27, placing this over the right side of the hem if you wish to have all the rickrack show, or over the wrong side of the hem if you prefer to have merely one edge of the rickrack extend from underneath the hem. Either method is permissible. Secure the inner points of the rickrack all the way around, with the stitching of the hem, as shown at *b*. Do this work very carefully, so as not to draw or stretch the braid in any place and yet catch it well so that it will not look untidy. Also, take extreme care to shape the corners well, as at *c*, and not make them appear drawn where the braid turns.

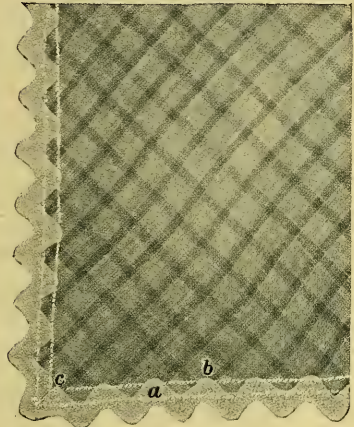


FIG. 27

53. Constructing the Apron.—When the braid is sewed to the pockets, baste them in the position planned for them on the side gores. Turn the lower edge of the pocket under only once, as a hem that requires a double turn, would provide a bulky, undesirable finish. Do not turn under the sides of the pocket as these edges will be included in the finishing of the apron portion. Stitch along the straight upper edge of each pocket and across its lower edge; then stitch the center gore of the apron to the side gores, using a French seam or a flat fell seam as a finish and taking care to catch the long, straight edges of the pockets in with the side seams in stitching.

Next, turn a narrow hem around the sides and the bottom of the apron, and apply the rickrack braid to the hemmed edges. Then

hem the strings and finish one end of each with rickrack braid. Before putting on the band, gather the waist line of the apron. Then apply the band, adjust the strings in each end, and complete the apron by stitching the band in position.



FIG. 28

MAID'S APRON

54. In Fig. 28 is shown a maid's apron. It is neat and attractive in appearance, and may be made with little labor.

55. Material and Pattern Requirements.—A firm quality of lawn, the kind that is sometimes referred to as nurse's lawn, is very satisfactory for an apron of this kind, as it is a little coarse and crisp in weave, does not take up dirt readily, and wears well.

No pattern is required to cut out an apron of this style. As a rule, just one width of 40-inch muslin or lawn long enough for the apron, plus $3\frac{1}{2}$ to 5 inches for a hem, is used for the apron portion, and 1 yard of additional material is used for the straps, bib, bands, and strings.

Two straps pass over the shoulders, and each of these is cut lengthwise of the material and $4\frac{1}{2}$ inches wide, a hem that is about $\frac{3}{4}$ inch wide being turned on each side of the straps. Across the front is a V-shaped bib that is 5 inches wide at the top, $3\frac{1}{2}$ inches wide at the bottom, and about 8 inches long, which includes allowance for a 2-inch hem.

To determine how long the straps should be, measure from the back waist line over the shoulder to the front waist line. Each strap may be cut according to the measurement thus obtained, plus 1 inch for the overlapping of the straps on the band at the waist line.

The band should be cut about 4 inches shorter than the waist measure, as it must come well around the figure so that the straps may be secured to it. Two strips should be provided for this.

56. Constructing the Apron.—In preparing the piece for the apron portion, tear both ends of the material, so that it will be straightened as much as possible. Material so prepared permits more even adjustment of the gathers around the waist line and also makes the ironing of the apron easier. Turn a hem $3\frac{1}{2}$ to 5 inches wide at one end of the apron piece and stitch it in position; also, stitch the open ends of the hem so that they cannot pull out.

Next, turn and stitch the 2-inch hem at the top of the bib and join the side edges of the bib to the straps, stitching the bib in with the hems of the straps and thus concealing the raw edges.

Gather the apron and adjust it to one of the strips provided for the band, and baste the bib and straps to the center of the upper edge of this strip, bringing the seams, in each case, to the right side. Then baste the other strip to the upper edge of the under strip, with the bib between. At this stage, slip on the apron to make sure that the bib is in the correct position and the length of the straps is exact. Then, after stitching the seams basted in the band, turn under the free edge of the upper strip and baste it flat over the lower seam.

Finish the band and the strings the same as those for other aprons, and the back ends of the straps with a $\frac{3}{4}$ -inch hem. Sew two buttons to the straps, and work buttonholes to correspond on the band of the apron so as to secure the straps in position. If the straps are made narrower than called for here, they will slip off the shoulder unless they are crossed in the back. In such a case, you will have to cut them 2 inches longer to permit of the crossing.

57. Some maids' aprons have no bib. In such an event, use the extra material left from the straps on one side of the straight material to make the skirt portion fuller. Also, omit the strings and use a straight band about $2\frac{1}{2}$ inches wide at the waist line. Make the band just large enough to extend around the waist and lap it enough to button. Two buttons and two buttonholes are generally used to fasten such a band around the waist.

SQUARE SEWING APRON

58. In Fig. 29 is shown another convenient apron, known as the square sewing apron, that requires very little material. In fact, only $\frac{3}{4}$ yard of 40-inch lawn or dimity is needed for the apron, and 3 yards of Maltese or Valenciennes lace edging for the trimming. This apron has a big, roomy pocket that is substantially sewed in with the seams, thus making the apron a very convenient one for sewing.



FIG. 29

59. Preparing the Pattern.—For this apron, a pattern made in a manner similar to the economy-apron pattern but with smaller measurements is required. For instance, use a piece of paper about 20 inches long and 10 inches wide. Then slash this diagonally lengthwise to make the front gore measure about 5 inches at the upper edge and 7 inches at the lower edge. Mark for the ruffle portion on the front gore of the pattern by measuring up about 6 inches from the lower edge and drawing a line straight across. Then, for the pocket portion, measure up 5 inches and draw another line straight across. Cut off the ruffle portion, but merely trace the pocket so as to make a separate pattern, for the front gore of the apron must extend under the pocket to the ruffle.

60. Cutting Out the Material.—In order to cut out the material for this apron, place the pattern parts on the material as shown in Fig. 30. To provide fulness in the ruffle, place the center front of the ruffle pattern 4 or 5 inches from the fold, as shown. Cut the band and the strings on the straight grain of the material, making the band about 2 inches wide and 16 inches long and each of the strings, $2\frac{1}{2}$ inches wide and 18 inches long.

61. Constructing the Apron.—Begin to make the square sewing apron by sewing lace to the top of the pocket and then pinning the pocket very carefully to the bottom part of the front gore of the apron. Gather the ruffle at its upper edge and join it to the apron;

then join the side gores to the apron, finishing all of them with French seams. Last of all, sew the lace on the outer edge in the regular way, put the band on, and finish the strings.

SEWING-BAG APRON

62. In Fig. 31 is shown a novel apron that is known as the sewing-bag apron, because of the large pocket running across the front and serving as a sewing bag. Such an apron is a convenience for every woman whose time for sewing is

limited, for the pocket, or bag, will hold a large quantity of sewing material; in fact, the apron portion itself may be folded inside, when the bag will appear as shown in Fig. 32. Thus, the bag part serves to keep the sewing material together and the apron clean. It may be conveniently carried from place to place, or used to keep the sewing materials together for work at odd moments.

63. Material Requirements.—For this apron $1\frac{1}{4}$ yards of 27- or 32-inch material that is the same on both sides is required. Material 27 inches wide is perhaps better than the 32-inch material, as its selvage edge may be utilized as a finish. Ribbon about 1 inch wide is used for trimming, $4\frac{1}{2}$ or 5 yards being sufficient.

64. Constructing the Apron.—If you use 27-inch material for this apron, first cut a strip for the band from one end; if the material is wider than 27 inches, cut a lengthwise strip from one edge in order to leave a 27-inch width and utilize this strip for cutting the band. Next, turn a $1\frac{1}{2}$ -inch hem at one end of the 27-inch width; then measure to a point about 27 inches from the edge of this hem, turn the material back evenly at this point, and stitch $1\frac{1}{2}$ inches from the fold thus made.

Next, turn the material over; then turn the unhemmed end back over the tuck and fold the hemmed end back on the material in order to bring the hem directly over the tuck. With the material folded in this manner to form the bag portion shown in Fig. 31,

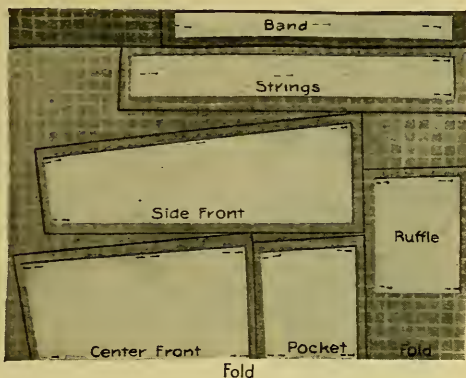


FIG. 30



FIG. 31

stitch the edges, or sides, together, beginning at the stitching in the hem and continuing to the fold, or lower edge. Secure the ends of the stitching firmly so as to prevent them from pulling out.

Across the top of the apron, put a small band whose ends have been hemmed to prevent fraying, and run a ribbon through this band to provide strings for around the waist. Then, so that the bag part of the apron may be drawn up, as shown in Fig. 32, buttonhole or overcast the ends of the hem and the tuck and run ribbons through them. Cut both ribbons almost three times as long as the hem or tuck and run each one through the casing on both sides, starting one ribbon at one opening and the other at the opposite opening. Where the ends meet, turn the raw edges under a trifle, lap them, and sew over and over the lap so that the joining will be smooth and strong.

Small pockets like those shown in Fig. 31 are convenient if placed just above the bag part of the apron; however, they are not absolutely necessary, as the bag itself usually provides sufficient space for most purposes.



FIG. 32

Cut these pockets so that, when finished, they will not be more than about $3\frac{1}{2}$ inches wide and 4 inches long.

CIRCULAR SEWING APRON

65. In Fig. 33 is shown a circular sewing apron that is practical and convenient for the woman or the girl who sews a great deal or for wear in shops, where frills are tabooed and only service is considered.

Although only 1 yard of 36-inch material is required for this apron, it is made so as to cover the skirt well, and it has a large pocket, which is really a necessary part of a sewing or shop apron.

66. Preparing the Pattern.—A pattern for an apron such as this may be outlined on a circular-skirt pattern. If you wish to make such a pattern, follow the waist-line curve of the skirt pattern for the upper edge; then, to draw the lower edge of the pattern, measure down on the center-front line about 22 inches, or the length you wish the apron, and from this point draw a curved line to a point on the center-back line 5 or 6 inches below the waist line. In drawing this curve, you may be guided by Fig. 34, which shows the apron pattern laid on the material.

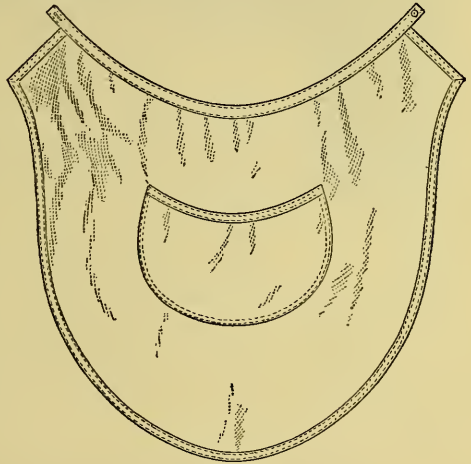


FIG. 33

Make the pocket pattern about 5 inches deep and 5 inches wide, shaping it as illustrated. Make the pattern for the band about 2 inches wide and 2 inches longer than the waist measurement, or simply cut a strip of material of these dimensions, plus allowance for seams.

67. Cutting Out the Material and Making the Apron. With the patterns prepared, secure them to the material in the manner illustrated in Fig. 34, and then cut out the apron parts in the usual manner. Also, cut $2\frac{1}{2}$ yards of bias strip to finish the edge of the apron and the top of the pocket, following the plan indicated in the illustration.

Construct the apron by securing the apron part to the band, easing it on without gathers. Apply the bias binding to the top of the pocket and around the outer edge of the apron, and join the pocket to the skirt of the apron with two rows of stitching, placing these

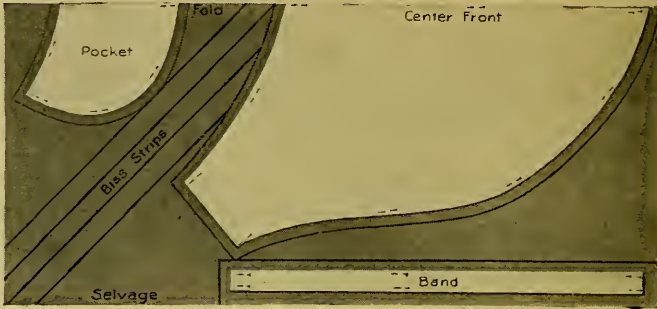


FIG. 34

$\frac{1}{4}$ inch apart, but first turning under the edges of the pocket a seam's width so as to give a good finish. Complete the apron band at the back by working a buttonhole in the right-hand end and sewing a button on the other end.

CLOTHES-PIN APRON

68. In Fig. 35 is shown a very neat style of clothes-pin apron. While it must be admitted that not every woman will be interested in this style of apron, yet clothes-pin aprons have a definite purpose in the home, for they serve to keep clothes pins clean and always in place.

The style of clothes-pin apron here illustrated need not, however, be restricted to the holding of clothes pins, as it will serve excellently as a sewing apron, its big pocket proving a decided convenience. Because of its durability and its convenient pocket, such an apron also makes a good shop sewing apron.

69. Material Requirements.—To develop the clothes-pin apron, 1 yard of tan galatea and $2\frac{1}{2}$ to 3 yards of bias binding are required. Of course, other materials may be used, as, for example, striped ticking, but the material must be substantial, for when the pocket is full of clothes pins it is carrying considerable weight.

If the style of apron shown is to be made up as a home or a shop sewing apron, then sateen, with binding of the same color as the material, may well be used.

70. Preparing the Pattern.—The pattern for an apron such as this may be formed by using a one-piece apron pattern of the length you desire and outlining on this the pocket portion. By reference to Fig. 36, you will observe that the apron and pocket sections are made the same length and width, the pocket pattern differing only in the manner in which it is shaped at the sides.

71. Cutting Out the Material and Making the Apron.—Arrange the pattern pieces on the material in the manner indicated in Fig. 36, so that their center fronts are on the lengthwise fold. In cutting, allow a $\frac{1}{4}$ -inch seam at the waist line, but omit the seam allowance on the other edges, as the binding takes care of this.

To make the apron, first bind the curved edges of the pocket and pin the pocket in position; then baste the binding all around the outer apron and pocket edges and bind them together, taking care that the binding catches the material well so that the apron will not be faulty. Put a straight band on the apron and finish the ends of the band with a buttonhole and button, securing the button very firmly so that it will withstand the strain to which it will be subjected.

If you want a pocket with two compartments, you may place a



FIG. 35

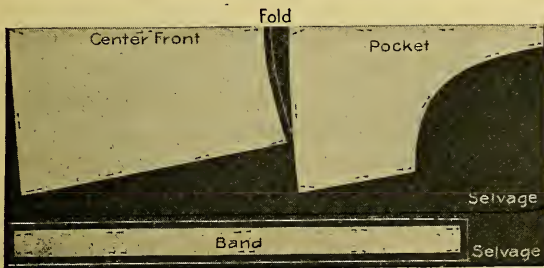


FIG. 36

row of stitching down the center front of the apron, through both the pocket and the apron.

SUNBONNETS AND SUN HATS

STYLES AND MATERIALS

72. As sunbonnets and sun hats are invaluable to many women who must be out-of-doors a great deal, particularly those who live in the country, it seems useless to dwell at any length on their merits and advantages. Some persons object to bonnets on the ground that they are too warm, and prefer sun hats; others, on the contrary, like the protection that sunbonnets give and for this reason prefer them. To meet all requirements, therefore, both sunbonnets and sun hats are considered.

With a knowledge of the bonnet and hat here described, you should be able to develop others to suit your fancy or to agree with some style you may see brought out elsewhere. If a pattern that fits well is at hand, the method of trimming is easy, and many varieties may be made. For example, you may omit the circular ruffle, sew the crown to the head-piece without a heading, button the crown to the head-piece instead of shirring it, and so on.

73. Chambray seems to be the material especially designed for the making of sunbonnets and sun hats. It not only shapes up nicer and retains starch longer than any other material, but yields itself readily to the iron, a very desirable quality in any material that must be starched, as, for example, the head-piece of a sunbonnet or a sun hat.

CIRCULAR-RUFFLE SUNBONNET

74. In Fig. 37 (a) and (b) are shown the front and the side view of a sunbonnet that, because of its circular ruffle, may be called the circular-ruffle sunbonnet. This bonnet is perhaps as practical as any style of sunbonnet can be. It is made so as to protect both the face and the neck, and its head-piece is so curved that the ruffle attached to it does not obstruct the view at the sides—a feature that is very desirable in a sunbonnet. If the head-piece of a sunbonnet is square, the ruffles at the sides act as blinders, and thus cause the wearer much discomfort.

In addition to being practical, this bonnet is attractive, the ruffles, the crown, and the strings being ornamented with linen torchon

lace and the head-piece being neatly quilted. Another feature of this sunbonnet is that the crown is attached to the head-piece by means of small snap fasteners, which make it easy to take the bonnet apart and then put it together again, thus simplifying the work of laundering.

75. Material and Pattern Requirements.—For the circular-ruffle sunbonnet are required $1\frac{1}{4}$ yards of 32-inch chambray, 5 yards of linen torchon lace $\frac{3}{8}$ inch wide, and seventeen small snap fasteners.

A regulation sunbonnet pattern with the head-piece shaped as illustrated should be used in cutting the material. Such patterns are usually made in only an average size. If the head for which the bonnet is to be made is very small, the material to be used may be cut without any seam allowance, or, if necessary, the pattern itself may be cut from $\frac{1}{4}$ to 1 inch smaller all the way around. On the other hand, if the head is extremely large or if the hair is dressed full and



FIG. 37

fluffy, then a generous seam allowance may be made. However, as a general rule, the original bonnet pattern will prove to be a convenient, satisfactory size. A sunbonnet pattern of the kind required for this style is well worth keeping, for it may be used as a foundation for other styles of caps and bonnets and the pattern sections altered slightly to produce the desired effect.

76. Preparing the Interlining.—In order that the head-piece of the sunbonnet may have sufficient body, a stiff interlining must be provided. This interlining should be prepared before the sunbonnet is cut out.

The best material for interlining is that obtained from the skirt part of an old nainsook nightgown or from the back of a man's shirt that is worn past mending. If an old shirt is used, though, it must be free from any cord; that is, the weave must be even and smooth. Material of this kind, having been washed so many times that all the stiffening has been removed, is soft enough to absorb starch and to be quilted through more evenly than new material. Sometimes, when new material that is starched is used for this purpose, the needle will have a tendency to cut it; whereas, if the material is old, there is little danger.

For stiffening, two thicknesses of the material should be used, provided it is fairly heavy; if it is very thin, then three thicknesses will serve the purpose better.

In preparing the material for this purpose, tear it rather than cut it. Tearing tends to straighten the warp and woof threads, making

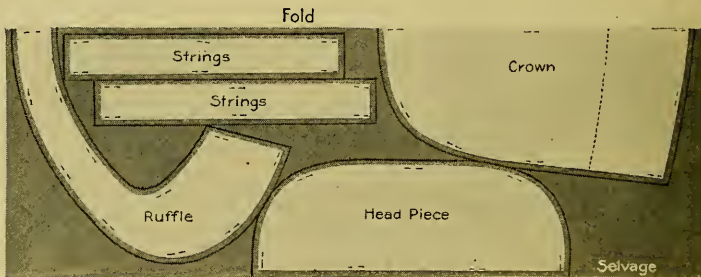


FIG. 38

it possible to get a perfectly straight piece of material, which facilitates stitching and laundering. Also, make sure that the pieces are 1 or 2 inches longer on all sides than the pattern of the head-piece of the bonnet, so that the frayed edges may be trimmed away when the pattern is placed on the fabric.

Mix up, next, for stiffening the material, a small quantity of cold starch to about the consistency required for starching stiff cuffs or the neckbands of shirts; that is, use about 2 heaping teaspoonfuls of cold starch to 1 teacupful of water. If you put 2 or 3 drops of turpentine into the starch, the ironing will be a little bit easier, as turpentine has a tendency to keep the starch from sticking to the iron.

With the material prepared and the starch made, dip the pieces for the head-piece into the starch and then stretch them out smooth,

placing one piece on top of the other and taking care that not a wrinkle creeps in at any place. Then iron them together with a hot iron. The starch will cause them to stick together and they will be just as one thickness of cloth.

77. Cutting Out the Material.—Fold through the center, lengthwise, the chambray or whatever material is to be used for the sunbonnet, lay it out on the cutting table, and then proceed to pin to it the pattern parts, following the plan illustrated in Fig. 38. Have the straight edge of the crown pattern come on the fold of the material. Place the straight edge of the head-piece along the selvage, as the selvage will make a finish for the head-piece. Place the ruffle portion of the pattern with its center on the fold so as to avoid a seam in the ruffle, it being always better to make a finish of this kind without a seam. If, by chance, you have to piece the ruffle, roll and whip the edges together very carefully so that the seam will show as little as possible.

78. Four strings are needed for this bonnet, two at the back to make a bow, and two for tying the bonnet on. Make them about $2\frac{3}{4}$ inches wide and 18 inches long, and cut them on the straight grain of the cloth, with or without the aid of a pattern.

79. Having placed the pattern pieces on the material in the manner illus-

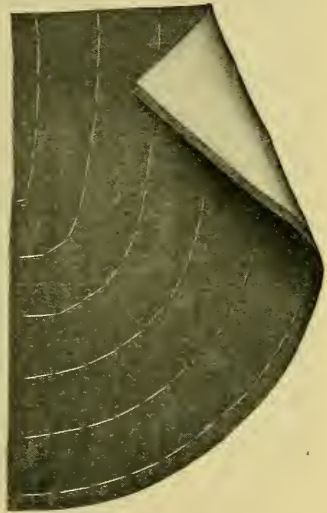


FIG. 39

trated, cut the bonnet material out, allowing $\frac{1}{4}$ inch for seams and using sharp shears so as to insure the smooth, even edge so necessary where a very narrow hem is used as a finish. Measure up $\frac{1}{4}$ inches on each side of the crown from its lower edge and connect these points with a traced line to mark the position of the casing that extends across the back. Also, cut out the stiffened lining for the head-piece, making it just the same in size as the head-piece material and allowing the same width of seam.

80. Constructing the Sunbonnet.—Begin the making of the sunbonnet by hemming the outer edge of the ruffle and also

the crown and sewing on the lace. These parts may be finished with a rolled hem or with a tiny hem and the lace then whipped on, or the machine hemmer may be used and the lace sewed on at the same time the hemming is done.

After finishing the ruffle and the crown, hem the sides of each string and sew lace on one end of each. Next, gather the ruffle around its inside edge, keeping the gathering thread a scant $\frac{1}{4}$ inch from the edge. As the ruffle is cut circular, there are very few gathers to be used; however, a gathering thread helps to ease in the

fulness and to make the ruffle fit better on the head-piece.

Next, place the wrong side of one piece of the head-piece over the starched piece, or stiffening material, and, to hold the chambray securely to the stiffened interlining, baste every 2 or 3 inches until the entire head-piece is covered with basting-stitches, as in Fig. 39. Then place the ruffle on this, with its center front directly over the center front of the head-piece, and baste all the way around in a $\frac{1}{4}$ -inch seam, as shown in Fig. 40, taking care to have the

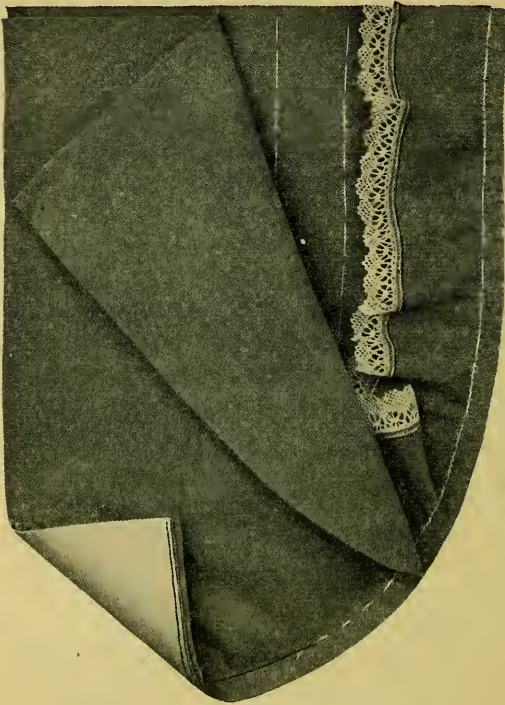


FIG. 40

gathers adjusted evenly. When this basting is done, place the remaining piece of the head-piece material over the ruffle and baste it in position; then stitch all the way around, as shown.

When the stitching is done, remove the basting thread, trim the seam edge up to within a little more than $\frac{1}{8}$ inch of the stitching, and turn the ruffle out, taking care in doing this not to crease the starched piece unnecessarily and thus cause wrinkles to form in it.

Next, crease the edge of the head-piece back from the ruffle and baste so that it does not overlap the ruffle at any place.

81. With the top piece of the head-piece basted in position, it is ready to be stitched, or quilted. There are many attractive ways in which a head-piece may be stitched, and if you are very handy at quilting you should be able to work out some unique designs on this part of the sunbonnet. The quilting shown on the bonnet is perhaps the simplest of all ways; but, of course, if you feel capable of quilting in more elaborate designs, you may work out designs to suit your fancy. In either case, work out the arrangement by marking the lines as you desire them, not directly on the material, however, but on the pattern for the head-piece. Take care to space the lines equally in order to make the quilting symmetrical.

Then pin the pattern thus prepared to the head-piece and trace these lines on the material, taking care to keep each line as true and as even as possible. With this done, stitch the head-piece material directly in the traced lines, stitching in double rows if you are following the plan shown in Fig. 37.

82. When the head-piece is stitched, or quilted, begin at its center, at a distance of about 1 inch from the edge, as shown in Fig. 41, and mark for the snap fasteners with pins, using the cross-slots of the Picken dressmaker's gauge as a marker, so that they will be spaced $1\frac{1}{2}$ inches apart. The part of the snap fastener that has the socket should be used on the head-piece. Secure the fasteners in place, working from the center up and down and sewing through and through the head-piece material so that they will be sure to hold well.

With this work done, proceed to put the casings on the crown of the bonnet. Cut the material for the casings a scant $\frac{3}{4}$ inch wide, and make a tiny turn on each edge. Place one casing strip $\frac{3}{4}$ inch from the inside edge of the stitching around the crown and stitch it on both sides, so that it will hold well.

Next, place a similar casing over the traced line near the bottom part of the crown, which determines where the ruffle part begins. In stitching this casing on, take care to start it just back of the casing that goes around the crown, so that the cord that slips through it may be brought out without any interference.

Run the shirring cord in the casing that passes around the crown of the bonnet, as well as in that at the bottom. The cord for this

purpose should be firm twine or very narrow linen tape, so that it will be flat and not too large to go through the casing. When the cord is run all the way around, draw the crown up and adjust the fulness as it should be, taking care to have more fulness at the top of the crown than at the sides.

Pin the crown to the head-piece and smooth the gathers out just as they should be when the bonnet is on the head. By observing Fig. 37 carefully, you may gain a good idea of how this should be.

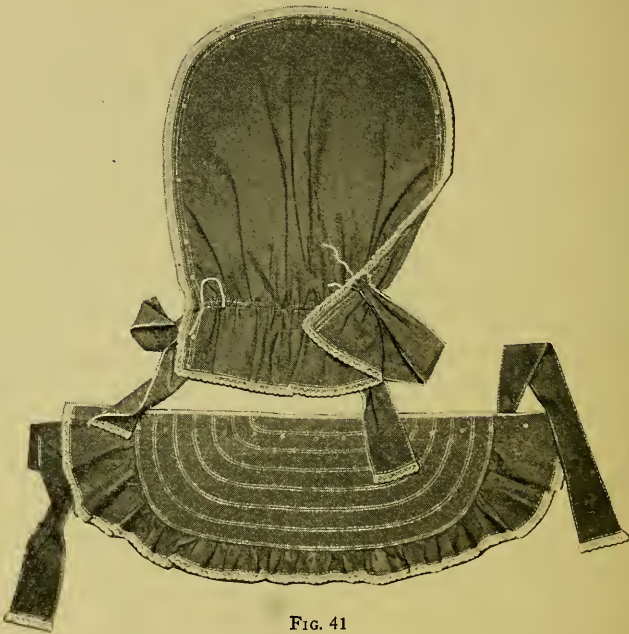


FIG. 41

With the cap thus pinned together and adjusted, mark the position of each fastener, placing a pin opposite each fastener on the head-piece, and then sew them in place.

In sewing the snap fasteners on the crown, take care not to catch the stitches through the cord in the casing, for this would make it impossible to draw the shirring cords up and to let them out when the bonnet is laundered. The ends of the cords that are run through the casing are not tidy if allowed to hang loose. Therefore, if you desire, you may conceal them by sewing below the casing across the bottom of the bonnet a tiny bag—say 2 inches square—into which you may tuck the strings.

83. Next, give attention to the strings. Make two tiny plaits in the unfinished ends of each string that goes across the back, so that they will occupy a space not more than 1 inch wide; place them just above the bottom of the ruffle and sew them on so that when they are laid back and tied the seam joining will be concealed.

Proceed, next, to sew in place the strings with which to tie the bonnet on, first putting the bonnet on the head in order to determine just where the strings should come. If the bonnet is to be tied, put the strings back from 2 to $2\frac{1}{2}$ inches on each side of the head-piece. In sewing them in place, overhand them very closely so that they will not pull away any when the bonnet is worn. In rare instances, the tie strings are dispensed with and a hat pin is used to hold the sunbonnet on.

84. If you take care to keep a bonnet of this kind clean while you are making it, it will not have to be laundered before you wear it; a very careful pressing in such cases will usually make it fit for wear for some time. However, to wash and iron it will, as a rule, add much to its appearance, and laundering in the beginning is generally worth while.

SUNBONNET VARIATIONS

85. The sunbonnet just described is very pretty when made up in sheer white muslin and with an embroidery ruffle instead of a shaped ruffle. Such a bonnet may be finished in the same way as the circular-ruffle sunbonnet, and as the embroidery ruffle replaces the shaped ruffle, the time consumed in finishing the bonnet is not so great.

Another style of dress-up sunbonnet may be developed by using dotted Swiss for the crown and strings and sheer muslin for the head-piece with an edging of narrow lace. This style may be made with square lower corners rather than in cutaway effect.

86. Women who desire a bonnet merely for service will find a good quality of Japanese straw matting, sometimes called *tea straw*, satisfactory for making bonnets. This material may be purchased in nearly all stores that sell dry goods or carpets. Sometimes, plain tea straw such as is used in wrapping chests of tea can be obtained free of charge in tea or grocery stores. Only $\frac{1}{3}$ yard is required for the head-piece of a sunbonnet.

The matting may be combined with dark-colored satin, poplin, percaline, or any material that will not soil readily, for it is quite impossible to launder a bonnet of this kind.

In making this kind of bonnet, place the matting over one thickness of the bonnet material and then stitch across two or three times merely to hold the pieces together. Turn up over the matting the edge of the underneath piece of the head-piece, and then sew a ruffle to the head-piece with a heading just large enough to cover the raw seam of the edge that is turned over. If you wish, you may omit the casing around the crown and finish the edge with a narrow hem; in this case you may adjust the fulness to the head-piece of the crown and stitch it in position with the sewing machine. Put in the gathers across the back by machine and hold them securely in place with a few rows of stitching. Strings may or may not be used, as you desire.



FIG. 42

SUN HAT

87. In Fig. 42 is shown a covering for the head that so closely resembles a sunbonnet as to justify calling it a sun hat. Its crown consists of all-over embroidery, and the head-piece is made of Indian linon or a firm quality of lawn, and then ornamented with a neat quilting design and trimmed with embroidery edging. Besides being dainty and attractive, it has the advantage of being easy to make and to launder; however, where protection from the sun is absolutely essential, this hat will not answer so well as a sunbonnet.

88. Material and Pattern Requirements.—The size of this hat may be regulated in the same manner as that of the sunbonnet, and as it is of a style that is splendid for little folks, it may be used for this purpose by decreasing the head-size.

It also offers another opportunity to use up left-overs from the scrap bag, provided such material happens to be at hand, for the crown simply requires a piece of all-over embroidery 16 inches long and 23 or 24 inches wide, and the head-piece only $\frac{1}{2}$ yard of plain material, with $2\frac{1}{4}$ yards of embroidery edging for trimming.

For cutting out this hat, provide a pattern having a crown portion shaped to give the effect shown in Fig. 42 and a head-size, or brim portion, that will give a drooping effect.

89. Constructing the Hat.—In preparing the stiffening for the head-piece, use three thicknesses of material, for the head-piece of a hat made of sheer material requires more stiffening than does the head-piece of a sunbonnet made of chambray.

Put the ruffle on the head-piece in the same manner as in making the circular-ruffle sunbonnet, but, as the edge of the ruffle is perfectly straight, use more gathers and exercise greater care in so doing.

When the ruffle is in position and the head-piece has been basted from the right side, proceed to mark for any style of quilting you desire by placing a marked pattern on the brim and tracing off the pattern.

When the quilting is finished, gather the curved edge of the crown and baste it to the head-piece, basting $\frac{1}{4}$ inch from the edge. Bind this edge of the crown and head-piece together with bias binding of light-weight lawn or muslin, taking care to trim the seam off close, so that it will not appear bunched or show through too much from the right side.

Next, bind or face the lower edge of the crown part of the hat with $\frac{1}{2}$ -inch bias binding and bind the unfinished ends of the head-piece. Work buttonholes on its right-hand side, one buttonhole at the top and one at the bottom, and sew buttons on the left-hand side of the head-piece to correspond with the buttonholes on the right-hand side, so that the crown of the hat may be opened up in laundering.

The buttonholes will be rather difficult to make, because the head-piece is stiff; however, if you sew around each buttonhole with the sewing machine before you work the buttonhole you will not have to put the buttonhole stitches close together.

Next, work four buttonholes in the right-hand side of the crown, and then on the left sew three buttons to correspond with the first three buttonholes on the right. When the three buttons are buttoned, the fourth buttonhole buttons down over the button and buttonhole at the extreme edge of the head-piece, thus forming a V-shaped effect.

APRONS AND CAPS

EXAMINATION QUESTIONS

- (1) (a) What are the essential points in the construction of house aprons? (b) Why should material of good quality be used for such aprons?
- (2) (a) What are the advantages of a sleeved apron? (b) What is the purpose of the darts in the front of the sleeved apron?
- (3) What precautions must be observed in finishing the neck of the sleeved apron to prevent it from stretching?
- (4) What is the object of the seam on the shoulder of the kimono apron?
- (5) Why is it best to trim a square neck out in fitting rather than before?
- (6) Why should only a narrow seam be taken up in the application of a placket strip on an opening made in the center of an apron section?
- (7) What is the advantage of turning all the seams to the inside in making a belt like the one shown on the kimono apron?
- (8) What regulates the length of apron strings?
- (9) Why is it impractical to use lace on the sides of apron strings?
- (10) Why is it best to turn and stitch a band on the right side of an apron?
- (11) (a) In stitching in the insertion in an apron like the pointed-panel apron, of what must one be careful? (b) Why should lace be held full or mitered at the points in making a pointed-panel apron?
- (12) (a) Why is it desirable to use the rolled hem in putting on a pocket made of sheer material? (b) Why is it necessary to fasten the pocket of the valentine apron securely in position?
- (13) What precautions must be taken in sewing rickrack braid on: (a) by machine? (b) by hand?
- (14) (a) What kind of material is best for a starched interlining such as that used for a sunbonnet? (b) Why is it advisable to tear the pieces for such an interlining?
- (15) How can the size of a sunbonnet be regulated?

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